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ABSTRACT

This guide is specific to Rhode Island in its resource orientation, but is broadly applicable to any geographic area in its overall approach and format. Designed to introduce folklore, folklife, folk arts, and ethnic arts to students of all ages, this program guide takes advantage of on-going multicultural activities of the Folk Arts Program and the Arts-in-Education Program at the Rhode Island State Council on the Arts (RISCA). After introductory sections giving detailed definitions of terms and contextual references, outlines are presented that describe student/teacher preparation, school models, a sample unit/project plan, and extensive resource guides. Resources included are folk arts workshops/demonstrations/lectures available through RISCA; educational kits; national, regional, and local institutions; record producers; and an extensive bibliography. Regional resources include those found in any of the New England states, while Rhode Island resources are divided into a general ethnographic institutions category, and institutions related to specific interests. (DQE)

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A GUIDE TO FOLKLIFE AND FOLK ARTS PROGRAMS FOR SCHOOLS AND CULTURAL INSTITUTIONS

by Winifred Lambrecht, Director, Folk Arts Program,
Rhode Island State Council on the Arts,
with the assistance of Michael Bell, Folklife Program,
Rhode Island Heritage Commission

Partial funding provided by the National Endowment for the Arts/Folk Arts Program

c 1988 - Revised 1992

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PREFACE

This guide is designed to:

(1) acquaint teachers, librarians, site coordinators and cultural presenters with folklife, and folk and ethnic arts, particularly as they are represented in Rhode Island and the region.

(2) help participants in folklife/folk art projects in developing the best approach to integrate folklife/folk art in the curriculum and/or other activities taking place at the school/site; help in designing multicultural presentations.

(3) help cultural presenters to take advantage of the resources available in the state and the region.

(4) leave students, teachers, and audiences with the tools and motivation to explore, in an organized and professional manner, the folklife and ethnic arts of their own communities and family and widen their understanding of multicultural needs.

THE PROGRAM

Your site is invited to plan a multicultural project and to host a traditional artist(s) as part of the on-going activities of the Folk Arts Program and the Arts-in-Education Program at the Rhode Island State Council on the Arts. The Program will provide technical assistance and recommend one or more traditional artists who can share his/her/their skills in musical instrument making, dancing, weaving, woodwork or any number of other forms which are shared by members of Rhode Island's many communities. We will help you plan a meaningful multicultural project which suits the needs of your audiences.

Also available are a number of lectures on folklife or traditional/ethnic arts; these may be accompanied by slide presentations or other support material. These lectures are offered to qualifying sites/groups, free or at a nominal charge. Educational cultural kits are available as support material for some projects. Site visits to appropriate cultural resources in the area are also encouraged.

For more information, please consult the available resources listed in this brochure, or call the Folk Arts Program at the Rhode Island State Council on the Arts at 401-277-6996 or 277-3880.

INTRODUCING FOLKLORE, FOLKLIFE, FOLK ARTS & ETHNIC ARTS

Professional folklorists often find it easier to answer the question "What is folklore?" by discussing what folklore <u>isn't</u>. The word "folklore" has many

popular uses which are not germane to serious, scholarly attention to the subject and are sometimes condescending. Put succinctly, folklore is not outmoded or out-of-date fashion, or ignorant beliefs held by uneducated people; nor is folklore restricted only to groups of people living in rural communities.

Everybody has folklore, and each of us is a member of a number of different folk groups. Like many other aspects of a culture or a learned way of life shared with other people, folklore is informal and unofficial. In contrast to official (or academic) culture which is learned and promulgated through formal channels such as schools, our folklore is taken for granted; we learn our group's folklore in the course of being associated with other members of the group, whether it be a family, neighborhood, ethnic community or occupational group.

Folklorists agree that examples of folklore exhibit most, if not all, of the following characteristics:

1. Folklore is **traditional**: example of folklore last through time in recognizable form, handed down, in most cases, from generation to generation.

2. Folklore exists in **variation**: any form or genre of folklore can be found to have multiple examples. When considering a local legend, for instance, one must be able to collect, or document through the collection of others, that this particular legend is encountered more than once and may be told differently, perhaps by different people, in different places or at a different time. The process of folklore is dynamic and does not exclude individual creativity.

3. Folklore is **formalized**: in the folklore process, the same (or very similar) forms are used over and over. Some of these repeated forms may be seen as cliches, others show variations. The proverb "A stitch in time saves nine" is usually repeated in exactly the same way time after time, while "knock-knock" jokes follow a set formula with variations corresponding to different examples of the joke.

4. Folklore is **transmitted orally or by imitation** of a customary example: children learn traditional riddles by hearing other children ask them; they learn how to play games by observing and imitating the games of older children.

These characteristics hold true for all genres of folklore, whether they are predominantly verbal or oral, partially verbal, musical, material, or acted out. This is the case with all customary behavior, beliefs and practices.

FOLK AND ETHNIC ARTS, POPULAR AND OFFICIAL "CULTURE"

Folk culture is learned and transmitted informally; it lasts for a long time and tends to be localized (geographically restricted and/or adapted to particular groups of people).

Ethnic arts are aesthetic expressions which are used by a group of people to assert their identity; they mark people as belonging to a particular community distinguished from other communities.

Popular culture is transmitted by means of mass media (television, newspapers, records, movies, videotapes), is geographically widespread but short-lived (often in the form of a fad), and usually exists in a commercial context for the purpose of generating income.

Official or formal culture is transmitted through formal channels in the context of official institutions (such as schools, churches, town halls); the artistic or aesthetic expressions of formal culture exhibit the desire for being unique, progressive and forward-looking.

FOLKLIFE AND FOLK GROUPS

The term "folklore" usually suggests an emphasis on particular traditional forms, including folktales, legends, ballads, fiddle tunes, jokes, home remedies, festivals and calendarical customs, foodways, and folk arts and crafts. In other words, folklorists who use the term "folklore" probably are referring to particular expressions of folk culture which may range from a stitch to a barn.

The term "folklife" implies an emphasis which includes more than just the lore or the item of folklore. Folklife suggests the importance of the folk, that is, the people who create, perform, transmit, and use folklore. Folklorists who are concerned about folklife ask the following kinds of questions: "Why do people have folklore?", "What does folklore do for people?", "What does it mean?", "How does folklore fit into the other aspects of a culture?"

To understand the folklife of a group of people, the folklorist must view and interpret their folklore in its cultural context. Most folklorists see the folk groups as the most significant element of the cultural context. A folk group is a group of people who maintain informal communal contacts over a period of time; these contacts become the basis for the development of shared, expressive communications which may become traditional, that is to say, handed down within the group from one generation to the next. Consequently, the folklore of any particular group may be perfectly understandable to all members of the group, but may not make sense --<u>in the same way</u>--to outsiders. To a member of the Southeast Asian Hmong Community, for example, the colors and design motifs applied to clothing may signify group affiliation; to outsiders, these decorative elements may simply be beautiful, interesting or exotic.

The communal contacts of a folk group may be based on any number of shared features, including kinship (families are definitely folk groups), religion, ethnic origin, occupation, residence (ranging from neighborhood to region), or even hobbies or pastimes (local recreational fishermen no doubt share a variety of folkloric forms). When identifying a person as a member of a folk group, it is important to remember than his or her identification as a member of that group must be based on participation in the traditions of that group. Superficial details, like surname or ancestry alone are not sufficient for considering someone to be a member of a folk group.

FOLK ART

For the folklorist, folk art is much more inclusive than the view conventionally held by art critics and art historians. Any of the traditional folklore genres listed below has or may have an aesthetic dimension, that is, their performance or implementation can be judged on the basis of accepted community standards, of shared values about what is pleasing. A Ukrainian Easter egg (Pysanki) is an object whose aesthetic component seems obvious to all; even if we do not know or understand the nature of the symbols which adorn the egg, or the context in which it is used, we are still able to appreciate the pleasing combination of color and design. Non-visual forms have artistic qualities as well: a bagpipe, for instance, will be evaluated by its users on the basis of its tone, how it "feels" and plays, and also on its visual impact or embellishments. Even the well-used proverb may be viewed as an artistic performance.

Community standards of taste can be described for the performance of any form of folklore, provided we know enough about the form's history and its social, cultural, and spiritual context, to arrive at aesthetic conclusions.

The dichotomy between art and craft seems to be somewhat artificial in the realm of folk arts. If art incorporates the pleasure-giving or aesthetic dimensions of expressive culture, and craft embodies the purely utilitarian or tool-like aspects of objects or skills, then, most folk art encompasses both dimensions. The folk arts have traditionally included in one object both utilitarian and aesthetic features: quilts, weathervanes, and lullabies are familiar examples.

There are many ways of categorizing the folk arts, and many folk arts will fall into a number of categories. The following classification does not claim to be exhaustive or definitive; it is designed to help in the collecting and organizing of folk materials.

GENRES OF FOLKLORE

I. Verbal (Oral) Folklore
- Myths, legends, folktales
- Tall tales (traditional lies)
- Märchen (fairy tales)
- Jokes and anecdotes
- Riddles
- Proverbs
- Folk speech: argot, slang, dialect, place names, folk etymology

II. Musical Folklore
- Lyrical folksong
- Ballads, narrative songs:
  - traditional ballad ("Child" ballad)
  - broadside
  - blues ballad
- Epic folksongs
- Religious songs (spirituals), work songs
- Instrumental folk music
- Folk dance
- Musical instrument making

III. Social Folk Custom
- Belief and attitude ("superstition")
- Folk Medicine
- Folk spiritual/religious beliefs
- Festivals and calendarical customs
- Games and recreation
- Folk drama
- Gestures, proxemics

IV. Material Folk Culture
- Folk Art/Craft
- Folk (vernacular) architecture
- Foodways
- Folk costume

V. Family Folklore

These forms suggest the range of folklore, and, for many forms, function and form may overlap.

FOLK ARTISTS

Folk artists acquire their skills as members of a community; they learn traditional forms in an informal manner from another member of the community through observation, through imitation, by word of mouth, or through an apprenticeship. Folk artists do not commonly regard themselves as "artists"; though some folk artists earn a living through the performance of their skills, most folk artists today do not spend their time performing the traditional skills which they have acquired: they may however, upon retirement, go back to those skills, or consider them as "hobbies". When a traditional artist is asked why she/he engages in the performing of a tradition, the most common response is because she/he enjoys it.

Folk artists skilled in a variety of traditional forms are available for workshops, demonstrations and residencies. During their stay at your site, they will share their skills with audiences of all ages: they may provide a hands-on experience, and discuss the role of traditional arts in their community. Traditional music and dance groups are available for performances, concerts, and festivals.

These "cultural encounters" provide a unique experience in sharing cultural expressions; they afford genuine interaction with people who represent traditions which have been passed down from generation to generation in each community. They provide for alternative ways of handling materials, of presenting performances, of engaging in the world. They are a reflection of the demographic realities encountered in many U.S. regions, particularly southern New England.

PROJECTS

A. SCHOOLS/LIBRARIES

Student Preparation

1. Classroom discussions focusing on defining "community", "tradition", "ethnic arts","folklife", "folk art", "revivalism".

2. Lectures, slide-lectures, slide-tapes, or other media available on pertinent topics of folklife/folk art.

3. Library resources (ask your librarian to display works which are relevant to the residency or demonstration).

4. Fact sheets and brochures, available from the Rhode Island State Council on the Arts/Folk Arts or other sources (see resources in appendix).

5. Bulletin boards; encourage students to bring relevant materials collected at home or from local papers; ask each student to bring a story, a custom, a saying, a recipe, from his/her home.

B. CULTURAL SITES

Site Preparation

1. To take advantage of RISCA's resources, sites must be incorporated as a non-profit organization

2. Sites must appoint a site coordinator who will serve as a liaison between the site, the Folk Arts Program/RISCA and artists. The liason is responsible for the administration and logistics of the project. Technical assistance is available.

3. Sites must show financial support for the project grants are available; please consult RISCA's grant guideline booklet.

4. Sites must provide adequate publicity for the event; all publicity must acknowledge the support of RISCA's Folk or AIE Program and use the RISCA logo.

APPENDIX

SCHOOL MODELS

Folklore is useful in teaching situations because folklore materials are easily accessible by using the resources of our own communities and environment and can readily be integrated in the curriculum.

The first decision which has to be made is what you, the site coordinator, want to accomplish in the classroom by using folklore. One of the most common requests which we receive from teachers is for educational experiences which will introduce children and young adults to cultural diversity. Two different approaches can be developed to attain this goal:

a) students can receive an in-depth appreciation of one specific culture through exposure to one of the traditional art forms which are part of the everyday life of the members of that group (Irish music, for example), or to a number of traditions from one culture (Irish step-dancing, accompanied by Irish music: dancers wear dresses embroidered with traditional Irish symbolism).

b) students can be exposed to the same art form as it is represented or performed in a number of different communities in the state, and thereby gain appreciation for its varied expressions (weaving on the Hmong backstrap vertical loom with cotton can be contrasted to the New England weaving with wool).

As a result of these types of Folk Art residencies, students:

- become more aware of the resources in their own environment
- learn how a particular genre of folklore permeates various aspects of the life of a community
- develop a positive attitude towards different lifestyles, including their own (multiculturalism)
- develop a sense of understanding about the creative process which gives birth to all art forms, including folk/ethnic arts
- understand that folk/ethnic art is created by individuals whom they can share experiences with, including members of their own family and neighborhood
- develop a body of knowledge about local history and resources, and a better understanding of the cultural diversity which permeates life in this area
- acquire tangible experiences with illustrate curriculum subject matter. (Most subject matters are illustrated through a traditional art form, including social sciences, arithmetic, history, languages, biological sciences, geography, vocational education, and art and music, of course!)

EXAMPLES

A. The Hmong -

1. Geography: the Hmong came to this area from Northern Laos

   Project: locate Laos on a map of Southeast Asia, its relationship to other areas, its shared border with China where some Hmong still reside.

2. The environment: Northern Laos is a mountainous area, with mountainous tropical vegetarian. People live in dispersed agriculture villages and cultivate a variety of crops for their domestic needs.

   Project: What do we grow/raise for our use in this area? How does weather affect how we live?

3. Language and culture: until 1953, the Hmong language was unwritten which means that all information was passed on orally from generation to generation (there is some speculation that in the past the Hmong had their own script).

   Project: What are the differences between a written and an unwritten language? What do those differences mean in terms of learning and leisure time?

4. History: The Hmong migrated from China into Laos, and many now reside in the United States.

   Project: What forces people to move from one area to another? What are the consequences of moving to a different environment?

5. Art forms: Hmong express themselves through a number of different art forms, including textiles and music. Hmong people have woven cloth on backstrap vertical looms for generations; the Blue Hmong dye the cloth which is made from the hemp which they grow for that purpose, batik some of the fabric, use embroidery, and reverse applique to create carefully composed designs; they use colors and motifs which represent traditional stories, their environment and social information.

   Project: Do the art forms which you are familiar with tell us stories? What are some of the art forms which you know about and which represent part of the environment which you live in?

This model (with variations) can be repeated for each ethnic group. An educational kit on the Hmong is available in conjunction with residencies to

provide useful information and background materials in preparation for a residency by Hmong artists.

RESOURCE GUIDE

LIST OF AVAILABLE FOLK ARTS WORKSHOPS/DEMONSTRATIONS

Basket making: a tradition shared by a number of communities in Rhode Island, including Narragansett, Yankee and Hmong.

Recommendations: suitable for ages 10 and up.
The Folk Arts Program offers an educational kit in basket making.

Beadwork/leatherwork: beads are used the world over to embellish utilitarian objects. Our workshops are conducted by Native American artists who live in the area and have traditionally adorned leather garments with motifs out of beads (beads replaced the use of porcupine quills and other materials when beads become vailable through trade)

Recommendation: suitable for ages 7 to 12

Note: The cost of beads is high.

Blacksmithing: for a long time, people depended on the skills of the blacksmith for the workplace and the home; today, there are few blacksmiths at work since industrialization and mass production have replaced his products by manufactured goods. Blacksmithing can be demonstrated at any site with the use of a portable smithy.

Recommendation: visits to an actual smithy (Coggeshall Farm, or other) are suitable for all ages; can be combined with a residency in metal sculpture, especially for high school or vocational educational students.

Dance: dancers from a variety of cultural backgrounds can teach children some of the basic steps of their own tradition. Group or individual performances are enhanced if accompanied by musicians.

Recommendation: suitable for ages 7 through high school; a residency with training of a core group of students culminating in a performance is recommended.

Traditional Music: musicians from a number of different ethnic groups (Portuguese, Irish, Colombian, Cape Verdean) can share the musical traditions which have been passed down from generation to generation, and explain the use and history of their musical instruments.

Recommendation: presentations can be adapted to all age groups; performances are suitable for ages 8 and up.

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Note: the teaching of a musical instrument requires a long term residency; though some instruments are relatively inexpensive (such as the penny whistle), most are costly; we thus recommend performances rather than "hands on" experiences (or see below). These performances can be accompanied by explanations making of the instruments and their varied contextual uses.

Musical Instrument Making: a traditional music instrument maker can show people of all ages how to build a simple string or percussion or wind instrument from inexpensive materials. Bamboo flute making has been a favorite workshop.

Recommendation: suitable for ages 6 through high school

"Psyanky" (Polish or Ukrainian egg decoration): learn about the Easter traditions of Eastern Europeans while learning an intricate art form.

Recommendation: manual dexterity a must; can be adapted to all age levels, most suitable for ages 8 and up.

Quilting: workshops in "historical" quilts and more utilitarian pieces have been most favorably received by groups which can meet regularly for a length of time.

Recommendation: manual dexterity a must; suitable for ages 10 and up

Rug Hooking: a traditional American art form that makes use of recycled materials and is both pleasing and practical.

Recommendation: manual dexterity a must; suitable for ages 10 and up

Spinning: transforming wool into a form that can be used in the weaving of material is a fascinating process which can be taught to people of all ages.

Recommendation: suitable for all ages: this skill is best taught as part of a comprehensive demonstration or workshop which would include carding and weaving as well ("Sheep to Shawl")

Storytelling: learn about the traditions of a variety of cultures through their storytellers; our roster includes storytellers from the Native American community, the Jewish community, etc. Each storyteller has a distinctive way of presenting his/her materials.

Recommendation: suitable for all ages; advantageously combined with a writing residency.

Textile Work: embroidery, reverse applique, cross-stitching, lace making, the making of costumes, are all forms which can illustrate the way in which ethnic

groups have chosen to distinguish themselves from each other and maintain their symbolism and identity.

Recommendation: can be adapted to different age levels.

Weaving: (see above under "Spinning")

Woodwork: traditional woodworkers can teach about the use of a variety of wood and traditional tools.

Recommendation: manual dexterity a must; suitable for high school and vocational education students.

NOTE: new forms and artists are being added to our roster regularly.

AVAILABLE LECTURES

Folk Arts in Rhode Island: a slide/lecture presenting the diversity and richness of the traditional arts found in a variety of Rhode Island communities. (One hour followed by a discussion)

The Folk Art of Antonio Brum: a slide/lecture on the creative woodwhittling of this Azorean artist. (One half-hour)

Folk Painting: The Work of Con O'Neill: a slide/lecture on some of the Irish traditions found in Rhode Island, and particularly on the work of this painter. (One half-hour)

Making Use of the Folk Arts Program in Your School: a lecture designed to introduce teachers to folk arts and the many ways in which a folk arts project can be integrated in the curriculum and enrich the existing materials in social sciences, literature, history, sciences and the arts. (Forty minutes followed by a discussion)

How to Find and Collect Information on Folk Art: a lecture designed to give people an introduction to the field of folklore, with emphasis on how to collect information, what to ask, and how to classify materials collected. (Half-hour, followed by a work session)

NOTE: all lectures are free to qualifying sites; other sites may avail themselves of these lectures for a nominal fee. All lectures are presented by the staff of the Folk Arts Program.

EDUCATIONAL KITS

Hmong Culture: this kit includes slides on the Hmong community in Providence, samples of their textile work, a description of the other traditional art forms practiced by the Hmong community, a sample of a Hmong music instrument, a bibliography and filmography on the Hmong in the U.S.*

Interwine: Three Basket Traditions in Rhode Island: this kit includes samples of work by Narragansett, Anglo, and Hmong artists as well as samples of primary materials used in basket making, photographs, and discussion materials on the factors which have changes the making and the use of baskets in the three cultures under consideration.*

*These kits are to be used in conjunction with a residency by folk artists representing the traditions included in the kit. A deposit is required.

NOTE: more educational kits are being prepared; please fill the "Comments and Requests" page at the end of this pamphlet if you would like to receive notice of new educational materials.

National Institutions

The American Folklife Center
Library of Congress
Washington, DC 02540
202-287-6590

The American Folklore Society
1703 New Hampshire Ave., NW
Washington, DC 20009

Folkline: for information on folklore and folklife
202-287-2000

International Museum of Folk Art
Box 2087
Santa Fe, NM 87504-2087

The National Council for the Traditional Arts
130 Fenwick Lane
Silver Spring, MD 20910
301-565-0654

The National Endowment for the Arts/Folk Arts Program
1100 Pennsylvania Ave., NW
Washington, DC 20506

The Museum of American Folk Art
444 Park Ave. South
New York, NY 10016

The Smithsonian Institution
Office of Folklife Programs
955 L'Enfant Plaza, SW, Suite 2600
Washington, DC 20560
202-287-3424

Regional Institutions and Resources

Acadian Archives/Archives Acadiennes
University of Maine at Fort Kent
Pleasant Street
Fort Kent, ME 04743

Actfane
P.O. Box 504
Manchester, NH 03015

Folk Arts Network
P.O. Box 867
Cambridge, MA 02238
617-864-2970

Folklorists in New England
P.O. Box 398
Cambridge, MA 02238

Herreshof Marine Museum
18 Burnside Street
Bristol, RI
401-253-6660

The Kendall Whaling Museum
27 Everett Street
PO Box 297
Sharon, MA 02067
617-784-5642

The Merrimack Valley
Textile Museum
800 Massachusetts Avenue
North Andover, MA 01648

Museum of Our National Heritage
P.O. Box 519
33 Marrett Rd.
Lexington, MA 02173

New England Foundation for the Arts
Folk Arts Program
678 Massachusetts Ave.
Cambridge, MA 02139
617-492-2914

The Oral History Center
186 1/2 Hampshire Street
Cambridge, MA 02139
617-661-8288

Plimouth Plantation
Plymouth, MA
508-746-1622

<u>Connecticut Institutions and Resources</u>

Mystic Seaport Museum
Mystic, CT

Heritage Arts Program
Institute for Community Research
999 Asylum Street
Hartford, CT 06105-2476

Maine

The Folk Arts Program
Maine State Commission on the Arts & Humanities
55 Capital Street
Augusta, ME 04333

Massachusetts Institutions and Resources (general)

The Refugee Arts Group of Country Roads Inc.
Nancy Sweezy, Director
14 Harvard Avenue
Allston, MA 02134
617-254-5556

The Lowell Folklife Project
Lowell Historical Preservation Commission
222 Merrimack Street
Lowell, MA
508-459-1131

New Hampshire

N.H Farm & Oral History Museum
Route 16 - Box 644
Milton, NH 03851

Vermont Institutions and Resources (general)

The Vermont Folklife Center
Painter House
P. O. Box 442
Middlebury, VT 05753
802-388-4964

Rhode Island Institutions (general)

Coggeshall Farm Museum
Bristol, RI
401-252-9062
A 19th century family farm with a smithy

Haffenreffer Museum of Anthropology
Mount Hope Grant
Bristol, RI 02809
401-252-8388
An ethnographic museum; programs and exhibits on traditional life.

Herreshof Marine Museum
18 Burnside St., Box 450
Bristol, RI
401-253-6660

International Institute of Rhode Island
421 Elmwood Ave.
Providence, RI 02907
A service organization for new immigrants.

Providence Preservation Society
24 Meeting St.
Providence, RI 02903

Rhode Island Collection
Providence Public Library
Empire St.
Providence, RI 02903

Rhode Island Heritage Commission
The Old State House
150 Benefit St.
Providence, RI 02903
401-277-2669
Coordinating agency for heritage programming.

Rhode Island Historical Farm, Inc.
29 Brown Ave.
Johnston, RI 02919

Rhode Island Historical Preservation Commission
150 Benefit St.
Providence, RI 02903

Slater Mill
P.O. Box 727
Pawtucket, RI 02862
401-725-8638
A historic mill/site; exhibits on mill life; temporary exhibits, some on traditional arts.

South County Museum
P.O. Box 709
Narragansett, RI 02882-0707
401-783-5400
Permanent and revolving exhibits on traditional life.

Watson Farm
Jamestown, RI 02835
401-423-0005
A 19th century family farm; seasonal sheep shearing, carding, spinning, weaving demonstrations.

Rhode Island Institutions (specific interests)

Cambodian Society of Rhode Island
620 Potters Ave.
Providence, RI 02907

Ethnic Sub-Committees
Contact The Heritage Commission (see above)

Hispanic Cultural Arts Committee
c/o Victor Mendoza
Roger Williams Park Museum (see above)

The Hmong/Lao Unity Association
155 Niagara St.
Providence, RI 02907

The Italian-American Historical Society of Rhode Island
183 Verndale Ave.
Providence, RI 02905

The Narragansett Longhouse
RFD Route 2
Charlestown, RI 02836
Native American cultural and support center

The Portuguese Cultural Foundation
3 Armstrong Ave.
Providence, RI 02903

Rhode Island Black Heritage Society
One Hilton St.
Providence, RI 02905

Rhode Island Jewish Historical Association
130 Session St.
Providence, RI 02906

Tomaquag Indian Memorial Museum
Smith Rd.
Arcadia, RI 02822

The Vietnamese Society of Rhode Island
43 Federal St., F #3
Room 21
Woonsocket, RI 02895

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